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J U D O

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THE BUDOKWAI
15, LOWER GROSVENOR PLACE, LONDON, S.W.1

TWO SHILLINGS



THE BUDOKWAI,

Founded 1918.

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CLUB NEWS

EUROPEAN JUDO UNION.

"On Wednesday, the 28th of July, 1948, at the second meeting of the International Judo Conference, the foundation stone of the E.J.U. was laid, a constitution worked out, debated and finally approved (see page 23). Mr. T. P. Leggett, elected Chairman of the two meetings as well as first Chairman of the Union, steered the ship on its maiden and hazardous first trip with skill and authority. Monsieur de Jarmy, the French observer, had a difficult task—he could only criticise without being able to say 'yes' even when his point of view was accepted. He acquitted himself of his task with typical *bonhomie* and adroitness.

It is sincerely hoped that all European countries will join the Union to give it impetus and authority in the member countries as well as in Olympic events.

A Council of Judo experts was elected to advise the E.J.U. on technical matters, standardise contest rules, grading, etc. Good luck to the Union! It has a hard and important task in front of it."

M. F.

BRITISH JUDO ASSOCIATION.

The National Judo Conference which took place on the 24th July, resulted in the foundation of a British Judo Association with Mr. J. G. Barnes (Budokwai) as Chairman and Mr. Hylton Green (Imperial College Judo Club) as Secretary. A draft constitution was drawn up and will be circulated to all British Clubs known to the Budokwai. The British Judo Association, which will represent Britain in the European Judo Union, and in other international Judo matters, will be open to all amateur Judo Clubs in Great Britain. Application for membership should be made to Mr. Hylton Green, Imperial College Judo Club, Prince Consort Road, South Kensington, London, S.W.7. Subscription: 1/- per head of club membership.

NETHERLANDS JUDO AND JIU-JITSU ASSOCIATION.

M. Schutte (who attended the International Conference and Summer School) sends news of the founding of the Netherlands Judo and Jiu-jitsu Association, with himself as President and Lt. Thieme as Vice-President. The Secretary is H. van Diggelen (Address: Kaapsche plein 156, den Haag). The Association are hoping to produce a monthly magazine, and further news will appear in later issues of the Bulletin.

THE FRENCH CHAMPIONSHIP MATCHES.

M. Bonet Maury writes, "The matches included a junior championship for competitors below the age of 18 of any grade which was won by Poncé who defeated Pariset in a contest of no special interest. There were 50 competitors for the Kawaishi Cup for Brown Belts which was won by Gic who defeated Moride, but neither of the two finalists showed real quality as judoka, relying on strength rather than suppleness. In the preliminary contests on the other hand

several Brown Belts put up an excellent performance with a supple, effective style. The All-France Inter-Club Cup, for teams of four judoka of any grade below 1st Kyu, was won by the Parisian team of the *Club Français* which beat the Marseilles team of the *Jiu-jitsu Club de Provence* after a very good match. This year the competition for this cup was better than last year; about thirty clubs took part and there were some good contests.

The most important item, the Championship of France restricted to Black Belts, was as usual the most interesting and satisfactory as regards Judo style. Thirty Black Belts took part and the Championship was won by a young 1st Dan, Verrier, who in the finals beat de Herdt, who had been Champion of France for many years. The match was hotly contested (in the most courteous and friendly fashion) and at the end of five minutes neither combatant had succeeded in scoring a point. Verrier has excellent balance and de Herdt in spite of some fine attacks had not succeeded in finding an opening. The contest was therefore extended and, following an attack by de Herdt, Verrier succeeded in bringing off his favourite counter (*ouchi-gari*) with remarkable speed. This was the only point scored and de Herdt was the first to congratulate Verrier who has a very effective and supple style, though not very varied, and who has been scoring regularly in competitions.

The display also included several Katas including Juno kata and Itsutsu-no-kato which were shown for the first time in France and which were much appreciated by the audience. We also had two amusing exhibitions of street fights, one man against several, which the audience found very interesting. I myself produced the display and acted as commentator. It was witnessed by an audience of about 2,500 persons. There were some very fine contests showing outstanding style like that of Laglaine against Levannier which lasted nearly a quarter of an hour before Levannier brought off his favourite throw (*hanegoshi*, spring-hip) which won him his victory in London."

NEWS AND VIEWS FROM ABROAD.

Otto Schmelzeisen writing from Wiesbaden (Address: Wiesbaden, Bahnhofstrasse 15) says: "My dearest wish is to renew our long connexion in Judo and our former Judo matches. I have at present a very promising contest team and it would be the greatest pleasure if your team could visit us. When the position improves a bit we hope again to have a Judo Summer School at Frankfurt on Main and you must come again as you used to do. Hano Rhi managed to arrange a summer school this July in Switzerland and invited me but I was unfortunately unable to go. I shall however shortly have an opportunity to arrange a contest with a Swiss team."

Mr. F. E. Lowell, Secretary and Treasurer of the New York Dojo, 104 West 90th Street, New York 24, who also contributes to "Pet Throws," (see p. 34), writes: "Our New York Dojo is still going strong. We hear about your organization from the Friedman brothers who come here fairly regularly, from Walker Edwards, and more recently from Bill Miller. Bill is just recovering from an

infected leg. He will be playing again soon. If any members of the Budokwai happen to be in America, we will always be delighted to have them visit us."

Major Brown (1st Dan) has started a Judo Club at the Raffles Institution in Singapore with a membership including Malays, Indians and Chinese, ages ranging from 13 to 20. The Raffles Judokwai is now affiliated to the Budokwai. "Our present facilities are limited. We have to put down and take up the mats every evening, there are no showers, jackets are short, the foundation under the mats is concrete, but in spite of all this enthusiasm is terrific. They are all very keen on the Budokwai and its Bulletins. If only a Dan grade or two could find their way out here from the Budokwai there would be paradise on earth in Singapore."

Mr. Somsak (2nd Dan) of Bangkok, writes to Mr. E. J. Harrison: "Emphatically Judo should not be a mass movement. Its confinement to a selected membership will curtail abuse which will result if it is an open affair to all and sundry. To cover up their inferiority complex or to feed their egoistical sense of importance those with a rudimentary grasp of it are liable to make a detrimental use of this art, thus violating the Kano principles. It should not be taken up lightly and treated as any other game or sport. Just look what has been done to wrestling".

PERSONAL MESSAGES.

Mr. and Mrs. Delpiano would like to thank all kind friends who contributed to the beautiful wedding present from the Budokwai. Del is gradually working his way back to the mat but will be taking things slowly for a little while. He would like to help with instruction wherever possible and remains "yours to a breakfall."

The Ladies Section want to thank everyone at the South London Judo Society, the Budokwai and the Summer School, including guests from abroad, who have taken so much time and trouble with their instruction. The Ladies graded at the Summer School are particularly grateful for help without which this could not have happened.

GRADING ARRANGEMENTS.

To remind you: Winter Gratings at the Budokwai, 13th and 15th December, at 7 p.m. Grading card and fee of 1/- to Secretary by 6th December. Queries (and stamped addressed envelope) to Mr. F. Kauert, c/o The Budokwai.

BACK BULLETINS.

There are many requests for back numbers and the Editor would be most grateful for any old Bulletins which are no longer needed by their present owners—particularly the April and October, 1947, issues which are out of print.

THE LAST WORDS HE HEARD.

G. K.: "It looks rather dangerous to me".
(Contributions for the January Bulletin should reach the Editor by the beginning of December.)

THE MASTER MIND

To be officially recognized as a Judo Master, one must rise to the grade of 6th Dan. By then one is expected to pass above the stage of technical consciousness. The technical details are embodied and assimilated. The physical actions and movements have become spontaneously automatic. The mind, thus freed from being preoccupied with subordinate matters such as hand or foot work, attains the state called "non-mindedness." The body assumes the poise "Activity in non-action", balanced natural easiness, effortless passivity, unhurried, unstrained, sustained readiness for any emergency. Things then would appear to the master in their rational perspectives, as the local use of the hand and foot related to the balance of the body. The technical achievement, practice, combative efficiency, contest, grades, etc., will all be seen in their subordinate positions in the light of Judo, a means for mental and physical education and recreation, against the background of the reality of life and the cosmic plan. Thereupon there dawns on the master the understanding and vision of God's mind or of the Master mind, which opens a new angle on life and gives a clearer insight into all human affairs. Such is the foundation for the mastership of Judo.

One may be a technical exponent and a skilful contestant, but excellence in the art alone is only a sectional achievement, and it is an instrument of which the use can be harmful instead of beneficial to the practitioner and others.

Man is known to be the slowest being in the animal kingdom in coming to physical maturity, but by all the evidence, he appears to be slower still in reaching maturity in the mental and spiritual planes to which man is destined. In God's time it might not be long but in view of the span of man's individual life the centuries spent in repeating experiments ending in the same telling results seem wastefully long. It goes without saying that there are very few signs of learning. However, this may compare with the slowness of our progress in learning Judo, and the difficulties of subduing our body to our conscious control and will. How many times have we to repeat even to learn a single and simple movement? There is no short cut to reach the 6th Dan. Common experience teaches fellow sympathy and understanding and goes a long way in making a good teacher.

The vicious circle in which man and the world are found to-day has been created through men being over-keen and preoccupied with technical and subordinate matters—wealth, power, technicalities of politics, religion, economics, giving little or no thought to the master mind.

A man whose faculties have developed in an unbalanced way is often a genius, an extremist and a leader, if he aspires to supremacy and approbation. Competitions and "Championships"

become the means and end of his life's interest. Judo often suffers at the hands of such men, being developed to so-called "Contest Judo"—an ideal, into a dogmatic "ism", thus producing ego-centric "ists" and "ians." The history of a nation or race is mainly the record of such men and their deeds, the results of their deeds showing conditions which are the opposite of their original intentions and professed principles, if not against the basic living ideal of man and God. Whether it is fully conscious or not, the common basic motive of man is to attain happiness and contentment which is attainable only in the harmonious unity of opposites. How acute is the need for cultivating the master mind and the sense of balance may be found in our daily experience. G.K.

WEIGHT CLASSIFICATION ?

By P. SEKINE.

With the termination of the very successful XIVth Olympiad sporting enthusiasts look forward to the next Games which will be held in Finland in 1952. It is there that many Judoka hope to see their sport making its debut: indeed already a committee has been formed with this object in mind. But before taking this step I think we should pause and consider the consequences and how sad they could be. Let me elucidate—in all the sports included in the Games only one is open to criticism by virtue of its rules. It is Basketball. Here we find abnormal players, abnormal from the point of view of height, so much so that in the U.S.A., mother of Basketball, there is a move to bring into the rules a restricted height clause in all competitions. Now in Judo rules there is no mention of height or weight, so supposing Judo is accepted in the Games and Great Britain entered a team of which each member weighed over eighteen stone and was built in proportion and all had been trained thoroughly in defensive tactics and to adore groundwork. Against an opponent they would stand like a rock waiting for him to attack and then counter and so on to the ground where their superior weight and strength combined with skill would predominate. Or perhaps instead of waiting for the attack we could teach them the Makikomi or the Tomoe-Nage. The latter can be carefully disguised so as to avoid Rule E, Para. 17. We have four years to train these giants so their skill (apart from weight, strength and size) would be considerable. Now unless the teams of other countries were on the same lines as ours we should come second to Japan, for their team would also be composed of huge Judoka who with their vaster experience and skill would be able to sway the balance in their favour.

The idea having been fully digested in other countries I dread to think of what the teams would consist in the following Games.

There is only one solution and that is weight classification. Unless this is done we should think twice about the Olympic Games. For not only will Judo suffer but also the Olympic Ideal.

JUDO AND THE LAW

By I. L. TIMBS.

If you or your opponent sustain a serious injury while practising Judo (in this country) what penalties and what rights does the English law enforce? Do you, for example, break the law if your opponent breaks, say, his neck?

Before attempting to answer it may be as well to remind readers quite shortly of the scope of the two branches of the law relevant to this article—criminal law and common law. A breach of the criminal law (e.g., the felony of manslaughter) results in a prosecution, generally at the instance of the State and proof of guilt is followed by prison or such other punishment as the law provides. A breach of the common law (e.g., negligence) on the other hand, gives an injured party the right to sue the person whom he considers caused the injury and if he proves his case, he is awarded damages against his opponent for the loss he has suffered.

It is proposed to discuss first criminal liability for injuries sustained in sport. The essence of the law is that Judo (similarly boxing and the like) is a lawful sport if carried on with due care. In other words a person will not be prosecuted to conviction for, say, maiming another provided he is reasonably careful in the way he plays. What is care depends of course on the circumstances. For example, useful as it is for testing the perfection in breakfalls, a randori on a concrete floor could not be said to be carried on with due care. Neither is there the care required by law if tempers are lost—anger will automatically cause a player's game to become illegal. Again, unfair play is regarded by the law as evidence that due care was not taken. A specific example of carelessness would be the throwing of an opponent in an obviously reckless fashion; if there is indifference as to where, how, or on whom your opponent lands, you are criminally careless. To perform Judo (or football or boxing for that matter) in any of these ways is technically a breach of the law which might conceivably result in the most serious consequences if an opponent suffered grave hurt.

Observance of the rules helps to show that the practice was conducted in a reasonable manner. It should be noted however, that rules do not give a sort of immunity, they do not put members above the law. A court, indeed, may question the safety of the rules themselves and while it is considered that the present rules of Judo are such as would meet the requirements of the law as regards safety, circumstances might arise when some local modifications would be necessary in order to observe the standard of care required by the law. It may be noticed in passing that if you break Club-made Rules it does not follow that you have broken the Law.

Where, then, in spite of the observance of all precautions known to your local Black Belt or other prudent Judoist and in spite of the practice being performed by the average chap in a reasonable frame of mind, injury results the law looks upon the injury as excusable (even though fatal).

We turn now from criminal law to negligence, which is that branch of the common law dealing with injuries in sport. It may be said, speaking quite broadly, that the same considerations arise. That is to say a person engaged in playing a lawful game (and Judo is a lawful game) takes on himself the risks incident to a player and has no remedy by action for injuries received in the course of the game unless they be due to some unfair act or foul play. A prudent club will however wish to protect itself further from being sued, by an appropriate clause in its Rules and by insurance. So much then for common law liability which, it may be noted, is easier to provide against than criminal liability.

We have only considered so far the legal position of those actually practising Judo but Committee members and Dojo Stewards must also be alert to any dangers apparent in either the way members practise or the conditions under which practices are held. Overcrowding on the mats, dangerous beginners, over-enthusiastic middle grades are examples of what Stewards should look out for. However it is thought that lack of care by the Committee or Dojo Stewards would have to be very blatant before liability for the injuries of members arose.

In conclusion, in case this article is the cause of alarm and despondency, it should be said that a continuation of the hitherto observed standards of safety—so far anyway as the Budokwai is concerned—will, it is hoped, ensure the continued academic quality of any future article such as this.

JUDO

(Continued from the last Bulletin)

TE-WAZA (HAND THROWS)

The special feature of Hand Throws is that the hands are the sole agents used for contacting the opponent. For this reason, countering against them is not very difficult. To prevent the countering from being effective, your bodily movement and the synchronising of the movements must be more exact than in any other throws. Therefore pure hand throws are very seldom seen in equally matched contests. Most of the hand throws you see are mixtures of techniques used for other throws. Difficult as it may be to attain these exacting movements, as the technique of hand throws forms the basis of all other throws, you should carefully study and diligently practise it. Hand throws include :

UKI-OTOSHI
YOKO-OTOSHI
URA-OTOSHI
TAI-OTOSHI
DAISHARIN
SEOE-NAGE
SEOE-OTOSHI
KATA-GURUMA
TE-HIZAGURUM

Floating Drop.
Side drop.
Rear Drop.
Body Drop.
Great Wheel.
Shoulder Throw.
Shoulder Drop.
Shoulder Wheel.
Hand Knee Wheel.

Ukiotoshi, Seoe-nage, Kataguruma are described in "Nage-no-kata" by F. Kauert (Vol. 3, No. 2).

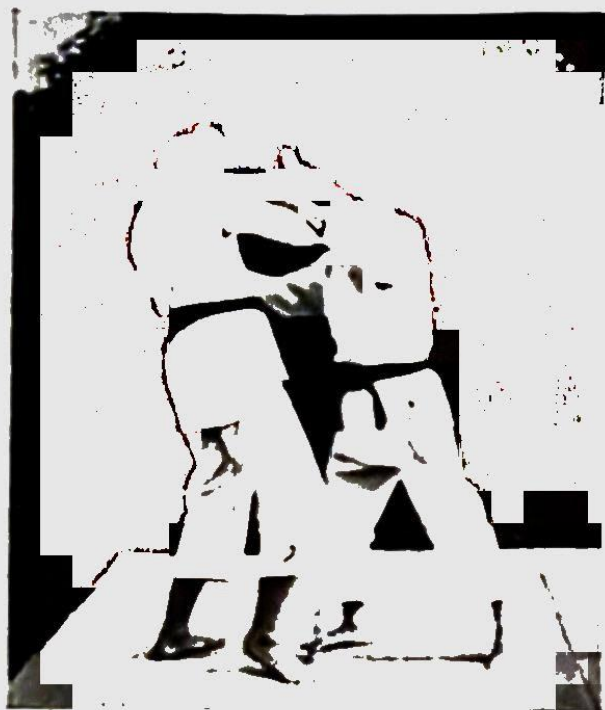


Fig. 1
YOKO-OTOSHI 1



Fig. 2
YOKO-OTOSHI 2

YOKO-OTOSHI. Side drop.

The opening for this throw occurs when the opponent sways his body side-ways, the legs not widely separated. Assuming you have the normal right hand holds on the opponent, as he sways, synchronise your movement to his, and as he sways to his right, take a step to your left with your left foot, to a position slightly in advance of the opponent, at the same time curve your body to your left by moving your hips to your right, and make firm "contact" by stretching the opponent's jacket tightly between your hands. This should pin down the opponent's body balanced on the outer edge of his right foot. To throw, curve your body further, describing a part of circle with your hands towards the opponent's right foot.

Your arms and wrists should be slightly curved so as to encircle the space between the two bodies, and should move solidly with the trunk of your body. You must not relax the tension on the opponent's jacket. (Fig. 1 and 2.)

Successive Attack. If the opponent counters your effort by straightening his body attack him with Uchi-mata or Osoto-gari. When he bends his body forward, with Tomoe-nage.

Counter throw. Apply Yoko-otoshi or Tomoe-nage.

Defence. Bend your knees and lower your body.

URA-OTOSHI. Rear drop.

In general, the technique for this throw is similar to Yoko-otoshi, except that it is applied to the opponent's rear when he



Fig. 3
URA-OTOSHI



Fig. 4
TAI-OTOSHI

sways backwards. As he sways backward, advance a step, curving your body forward and lifting yourself on your toes. In doing so, you should push, with your right hand, the opponent's left shoulder, in a downward curve, the arm stretched out, the wrist curved downward, the left hand pushing the opponent's right arm downward. In making these movements, you must not raise your arms or shoulders, and the driving power should be derived from the body movement. The effect of your action on the opponent's body should be that of bending it towards his heels, not pushing him backward. Your body should be curved by moving your hips backward and upward, shoulders and arms, downward. (Fig 3.)

Successive Attack. If the opponent straightens his body or bends forward attack him with Ouchi-gari or Kouchi-gari, or Tomoe-nage.

Counter throw. Apply stomach throw or side-body throw.

Defence. Retreat.

TAI-OTOSHI. Body drop.

Tai-otoshi is very popular and it was Mr. Yukio Tani's favourite throw. The way he used it against fourteen-stoners was a joy to watch. But most of those you see on the mats to-day are not quite "pure". The technique is a mixture of two or three throws. The variations have developed in efforts to overcome the opponent's counter which is not difficult to do once it is experienced.

The opportunity to apply Tai-otoshi is found when the opponent advances or moves sideways. As he advances his right foot, without much movement of your arms, obtain firm hand contacts, the right hand pressing against the opponent's left shoulder, the left, stretched in such a way as to extend the opponent's right arm to his right. At the same time, draw back your left foot fairly wide, turning your

body to the left, drawing the opponent on to his right foot. Then balancing yourself on your left foot stretch out your right leg across the opponent's right leg, and throw him in the direction of his right back by turning further and curving your body with a backward movement of your hips. (Fig. 4.)

You should keep your arms stretched out in the front of you and the pressure against the opponent's left shoulder should not be relaxed. The effect of your movement should be like winding a winch, the opponent's left side as the axle, the right arm and shoulder line as the handle bar.

If he moves to his right, take a wide step to your left so that your foot is in the position parallel but in advance of the opponent's right foot. As to the rest of the action, it is the same as described previously.

As a variation the following method is useful and effective, also countering against it is more difficult than with others. When the opponent is standing upright or slightly inclined forward or moving forward or sideways, even moving backward, draw your left foot, to the left of the opponent's left foot, describing a semicircle, the hands and arms employed as described before or raised over your right side, the body, turned to the left, curved forward, and balancing yourself on your left foot, stretch out your right leg across the front of the opponent's legs, and throw him over your right side. (Fig. 5.) The action is very similar to that of the shoulder throw except the foot work. This can be applied as a successive attack when the original Tai-otoshi has failed.

Successive Attacks.

The failure of Tai-otoshi can be followed with any of the hip throws, stomach throw or Makikomi (winding throw) also with Uchi-mata (inner thigh).

Counter throws. Apply Yoko-gurum. (Side wheel).

Defence. Break the hold on your right arm with a twist of the body and push back the opponent's right arm, at the same time bend your body backward by moving your left hip forward. G. K.



FIG. 5
TAI-OTOSHI

JUDO AND UNARMED COMBAT

By N. P. LIVINGSTONE-LEARMONTH.

Although I feel that I am not nearly as well qualified as your other contributors to draw comparisons between Judo and Unarmed Combat, it might interest your other readers if some such comparisons were drawn. So despite my lack of the necessary qualifications, I will attempt to do so, relying on the good nature and tolerance of the experts not to confound me at every turn.

During the war years, Unarmed Combat, or Close Combat, as it is now styled, became a familiar and definite part of the routine physical training curriculum in most of the Service training programmes. Not only were the Commandos and other specialist branches trained in it, but also the ordinary rank and file of the offensive arms. The Home Guard itself, not to be left out of the picture, came in for their fair share, being trained by such experts as Dr. Feldenkrais, of the "Jiu-jitsu Club de France". The Army itself had the good fortune to receive the expert guidance of Captain W. E. Fairbairn (now Lt.-Col.) a Kodokan nidansha.

Thus it was natural that Unarmed Combat became modified from the rather crude wrestling methods incorporated in the earlier training classes to a weapon second only in deadliness to firearms in the hands of the trained soldier. I myself, during my brief but interesting period in H.M. Army, received Unarmed Combat training, and in my turn trained others in the art. This training was very interesting to me, since for many years I had been also a keen but extremely unskillful Judoka.

Thus it occurred to me that it would be interesting to compare these two systems, and to note how nowadays Unarmed Combat has included in its selection of methods so many of Judo's most effective waza.

Judo's rationale is so completely different from that of Unarmed Combat that it is almost impossible to compare the two as arts. A like example is the bludgeon and the foil. But however crude it may appear to the Judoka, however much it offends Mr. Koizumi's maximum efficiency for minimum effort, one must allow that Unarmed Combat achieved its object, which is to train an ordinary man, of ordinary intelligence and powers, to overcome an opponent, armed or unarmed, as quickly and as easily as possible.

I remember writing to a celebrated Yudansha who published a book on Unarmed Combat, pointing out the crudeness of the methods as compared to Judo, and I, very properly, received the crushing and unanswerable reply which I have mentioned above.

As to the actual waza, I have actually seen or have demonstrated the following in my lectures on Unarmed Combat. They are the

most usual Judo waza employed in Close Combat :—

NAGEWAZA. Seoyenage Kataseoye, Kataguruma, Ukigosh, Tsurigoshi, Kubinage, Koshiguruma, Osotogari, Osotoguruma, Kuginuki, Ashiguruma, Yokoashibara, Tomoenage and Yokogake.

NEWAZA. Jumonjigatame, Udegarami, Gyakuudegarami, Udehishigi, Kotehishigi, Kotegaishi, Gyakujiuji, Namijiuiji, Katajiuji, Hadakajime, Kesagatame.

Also a large number of self-defence tricks.

As can be seen from the above lists, a very large number of Judo waza indeed are incorporated in Unarmed Combat. Indeed, many self-styled combat "experts" have had the presumption to teach their own special system of Atewaza or Atemi. I remember once hearing a physical training expert explaining and demonstrating his application of Togatana-ate, and I was severely rebuked when I remarked on the danger of showing unreceptive and uncontrolled recruits such dangerous tricks.

In this lies the danger of Unarmed Combat, that dangerous tricks are taught to pupils who are not properly receptive to it, nor properly trained for it. I remember how both Dr. M. Feldenkrais, whom I met several years ago at the Society for Visiting Scientists, and Mr. E. J. Harrison stressed the danger of imparting these waza to all and sundry. Dangerous tricks are excellent when applied to the enemy, dangerous and most highly unsuitable when applied by the young fellow showing off to his friends at home. This danger does not arise in Judo, thanks to the unremitting care and vigilance of the Judo teacher.

Thus, it can be clearly seen that Unarmed Combat, as an offensive weapon, owes more to Judo than to any other mode of self-defence. They might almost be called brothers—Judo the elder, maturer, more skilful, more complete in itself—Close Combat, the younger, strong, vigorous, dangerous, cruder, and yet owing all its strength, all its skill, and all its efficiency to the guidance and care of the other.

Judo is, *par excellence*, an art of peace, Close Combat, a weapon of war. One might even modify the German quotation to say : "Gegen das Kraft von Judoka, kämpfen die Götter sich vergebens." (Against the strength of Judoka, even the gods fight in vain.)

BUTSUKARI

By T. P. LEGGETT.

"Butsukari" is the noun formed from a verb meaning to come together or strike against. In Judo, it means the form of training in which the opponent stands still while the practiser repeatedly comes in for a particular throw, taking it to the point of kuzushi but without actually throwing. When this is done in rapid succession,

the effect is that of dashing the body lightly against the opponent, from which comes the name. It is one of the important methods of practice, especially for those approaching Black Belt standard, and I propose to describe it not as a theoretical curiosity but as a vital part of training.

However, the theory is briefly this: Judo is not a question of merely knowing a series of moves, but a question of carrying them out at sufficient speed to defeat the opponent's counter-action. You have to get the "feel" of them, which is an entirely different thing from having an intellectual idea. The feel is only acquired after going through the movement many times. Individuals vary in speed of learning, and some throws are more difficult than others, but (if you *must* have a figure) I should say that after ten thousand repetitions you begin to get the feel of a throw, and after about a hundred thousand the throw begins to come naturally.

The aim of butsukari is to reduce the time taken in getting through these repetitions. A hundred repetitions of one's favourite throw can be completed in a few minutes. Then even if the rest of the evening is spent in prolonged mat-walking and vaguely subtle manœuvres ending in nothing, still some progress has been made. After a year of regular butsukari, we begin to execute the throwing movement at will, without the preliminary stiffenings and change of breathing which generally herald the event. It is then, with the throwing movement at our fingertips, that manœuvres really have some point. Otherwise, we are in the position of a hunter who tracks down the lion and catches him off-guard, only to find that the rifle has been left behind.

Suppose we take one of the loin throws as an example. The two partners face each other upright, and take the collar-and-sleeve hold (no special holds should be used to make the throw "easier"). Now the thrower makes his body soft, makes the appropriate tsuru-komi or lift-pull, steps in while continuing the pull, makes the contact of the bodies, and goes on with the movement until he feels that his opponent's toes are just about to leave the floor. He generally holds him there a moment, trying to get the "feel" of this critical moment in the throw, then releases the pull and comes out. When they are facing one another again, he repeats, and so on.

The first thing is to see that the body is soft, at least at the beginning of the movement; if it is hard it will not be possible to feel the delicate moment of kuzushi, when opponent is just about to leave the ground. Generally the body tends to harden too much; this is to be corrected again and again.

The only other thing to remember is to see that the tsuru-komi is made at the very beginning, and that the pull is absolutely unbroken from beginning to end. The opponent must help in this by not giving way. If he gives way, the thrower cannot tell whether the

pull is right or not. The opponent must not flop, nor let his head come forward, nor rise obligingly on to tip-toe of himself. He should put his strength into his abdomen, and put a little stiffening into his body, thus bringing about the conditions of an actual throw. Of course, he must not use his knowledge of what is coming to take any active counter-measures against the throw, such as leaning backwards. He can help by seeing how far the throwing movement floats him up in the air as distinct from merely making him fall over.

The butsukari begins slowly, without attention to speed. The two points are, to keep the body soft, and to pull continuously. As the movement is repeated again and again, the body begins to move faster of itself. Sometimes the butsukari gets up to a high speed, but this should not be sought after. The idea is to get the feeling of the throw, and if conscious efforts at speed are made, the body will harden and feeling will be lost.

Butsukari is not the time to discuss theory. The thrower is presumed to have a rough idea of what he wants to do, and it is a question now of developing feeling in the body, not multiplying thoughts in the mind. As feeling comes in the weeks and months, many points of the theory become clear and mistakes often clear up of themselves. Thus the thrower should not keep stopping the butsukari to ponder details of technique, and for the same reason the opponent should not spoil his concentration by interrupting, unless he knows he has something useful to say.

Ankle throws and the Sutemi throws have special butsukari methods of their own. The latter are so difficult that there is no point in writing about them; as to ankle throws, beginners do try ankle throws more than other throws, so that butsukari is not so necessary in this case. But as some seventy or eighty per cent. of Judo contests won by throws are won by a hip-throw, by one of the O-Soto family, or by Inner Thigh (which again has a special butsukari), every Judo man should aim at becoming expert in one of these. The methods described above form a part of the daily training of every Judo student in Japan who has real aspirations to succeed in the art.

STYLE AND CONTESTS

The final of the National Judo Tournament when the South London Judo Society beat the Budokwai Kyu team has given fresh point to the old question how far Judo style should be influenced by contest results. We print below the views of two outstanding members of the younger generation of Judoka. Further discussion is invited.—ED.

IN ANSWER TO AN OLD QUESTION, by P. SEKINE.

I have been asked many times why it is that the Budokwai, one of the foremost Judo clubs outside Japan, loses so many of its contests. I am referring mainly to the Kyu grade contests. For

example take the Challenge Cup, presented by Baron Matsui in 1925, for Inter-Club contests between teams below Dan grade. Only twice to my knowledge has this trophy been won by the Budokwai, that was in the years 1935 and 1936. Briefly I shall try to explain what in my opinion is the reason. The reason for our failures (failures only from the point of view of not winning) as regards contests below Dan grade is I believe to be found in the technique of Mr. Koizumi and Mr. Tani. Always they emphasise the importance of achieving the objective without the use of unnecessary strength, so our Kyu grades and indeed some of our Dan grades discover in trying to apply this teaching to contests that, alas, they have not yet the skill to turn it to their own advantage. Disheartening, but have no doubt that with perseverance the skill will come. Let me state now that if winning contests was the Judo ideal and the ideal of Mr. Koizumi and Mr. Tani the Matsui Cup would have taken root in the Budokwai many moons ago. No, their policy is long term but in the end pays the best dividends. There are some who will disagree as regards the path followed at the Budokwai. That is fair enough as long as we all try to put into practice the saying, "In skill opposed, in spirit united".

In winding up I might ask how many of us will be able to tame young bulls at the age of sixty?—Same rations, physique and strength average, so study his way. It is a long, hard path and remember there is no short cut for there is no end.

AFTERTHOUGHTS ON THE NATIONAL JUDO TOURNAMENT

By E. DOMINY.

So far only two Clubs have built themselves up to a standard where they can (under the grade of 1st Dan) offer opposition to the Budokwai; these clubs are South London and Birmingham, whilst the Warwick Club follows not far behind.

At South London George Chew (2nd Dan) is chief instructor and as such is responsible for teaching the actual technique of throwing, applying locks, holds and so on, assisted by regular visits by such leading Black Belts as G. K., Leggett, Grant, Hunt, Sauvenière, Delpiano, Kauert, Richards and Stevenson. I, myself, only fall into line and specialise in supervising our frequent contest practices and am responsible for contest tactics. It is in this latter connection that, whether right or wrong, I emphasize continually the necessity to attack constructively and continuously with one throw after another as your opponent transfers his weight and balance in his defence. The principle is that if you attack, as long as you maintain balance and position, your opponent is unable to attack you as by avoiding your throws he sacrifices the upright position so necessary to make his own efforts effective. Unfortunately, however, Judoka who do not understand the intention of these methods rule them out as bad Judo and sheer strength.

It appears obvious that the only clubs to make real, constant and steady progress with their entire membership, not just one outstanding man, are those who are instructed by members of the Budokwai who devote the whole of their energies to the progress of that club. Other clubs who have the benefits of a Budokwai Black Belt on occasions, perhaps as much as once a week, make a certain amount of progress but seem to come to a stop long before their members reach 1st Dan. Why, then, is this?

I think that the secret lies in a club having its own premises with permanently laid mats and a resident instructor. There is no need, in my opinion, for this instructor to practise constantly with his members but he must be there always, watching, encouraging, and when he is able, practising with them. This encouragement is a vital thing in the progress of judoka and lack of it is the cause of more Kyu grades of round about the Blue Belt stage giving up than is generally realised. It is no good an instructor just teaching theory and technique, he must convince his pupils that they are really making progress even at times when this is not necessarily so and in time this progress will surely and deservedly come. Another important point is that Green, Blue and Brown Belts should be taught and allowed to teach and take responsibility in the club, at first under supervision, and later on their own. If they do not obtain results with beginners the reason is usually faults in their own technique or possibly they do not realise how they make their own movements. If this is so the sooner they do, the better for their own sake. The faults of the instructor—and his good points—always stand out far more prominently in the pupil and thus the instructor can see himself as if in a mirror and should make use of this opportunity.

I feel sure that the best way the Budokwai can further the progress of Judo is to decentralise some of its Black Belts and I would like nothing better than to see more real opposition from outside clubs and the development of different styles which I know would result. I have hopes that the Judo League will produce this in time.

Finally, may I suggest that the many people who will disagree with me put their opinions and reasons on paper and send them to the editor of the Bulletin where they may interest others and are sure to teach us something even if it is only that we know nothing of Judo.

BETTER JUDO

By DR. M. FELDENKRAIS.

(Continued from last Bulletin)

At least one of my readers is disappointed with "Better Judo". The first instalment raised, apparently, hopes that in the next "the secret" of Judo mastery would be divulged and perfection would be

within easy reach of every reader. I am sorry, I cannot oblige—but consider myself fortunate not to know such a secret. Imagine a Dojo where everybody is simply godlike and has nothing to learn from anybody, being just perfect ; why !—it would be as boring as Paradise or Olympus where the inhabitants have to take a personal interest in the strivings and struggles of ordinary human beings to relieve the monotony of their own perfection.

I am curious to know how many more readers I have disappointed. The worst criticism is indifference. I should be very glad to have any other criticism no matter how devastating.

Many readers may prefer definite clear cut instructions instead of discussion. It is not difficult to satisfy them. Outside the Budokwai and the Kodokan important rules are often kept as "secrets" and sometimes even sold to keen and persistent students. Here are some of them, all observable in the action of Judo Masters.

1. Lower the chin and draw it in smoothly at the moment of Kake.

2. From the instant where contact is established for Tskuri until the opponent is off the ground, move so as to keep the distance between your eyes and those of the opponent constant and unaltered.

3. Keep your elbows close against your body all the time while their movement is not necessary for some definite and purposeful action.

4. Start all movement with the hips, or more precisely, with the Tanden leading the body and the members and not inversely as the poorly co-ordinated do.

5. Hold your body so that the action of Kake forces air out of the lungs without resistance or conscious awareness.

6. Put your legs on the ground so that the vertical line passing through the middle of the knee cap of the weight-bearing leg passes exactly in the space between the big toe and the next.

7. In all throws involving rotation of the body, such as Seoie-Nage or Harai-Goshi and the like, turn so that the held lapel is the centre of rotation and no force is exerted on it purposefully. The slightly lifting pull will then be produced by the sleeve-holding hand, simply through the rotation of the body.

Some of the rules I have listed are well known, some not, there is quite a number of others. It is not enough to know what to do to make good Judo. The means to enact the rules are obtained by clearly visualising the configuration and for that understanding and muscular feeling obtained through experience are indispensable.

Observe the performance of outstanding Judoka and you will see that they act in accordance with the above rules. You will find it very instructive to break these rules deliberately and then

to repeat the movement strictly observing them. Try them out one by one. You will see that in the movements in which you are normally more successful, you do in fact unintentionally abide by them. You may find it easier after that to extend their application to movements which have felt foreign to you hitherto.

Now the important point is, that these rules should be visible in your movements, but that there should be no intentional observance of them. The purpose of this series of articles is to clarify the more fundamental principles from which the above rules, and many others, are a natural consequence. Besides the satisfaction derived from understanding intimately what one is doing, one cannot fuse rules and corrections into a coherent whole by simply practising them. Your own experience probably confirms this. In any case, there is little point in repeating in written form the same kind of instructions that are given in most Dojos except, perhaps, for those deprived of personal contact with Judo experts.

Only those who form a vivid personal image, binding practice and understanding into one whole, ever do spontaneous and proper Judo. Only if "Better Judo" has helped anybody in any way in that direction would there be any point in continuing.

(To be continued.)

IMPERIAL COLLEGE SUMMER SCHOOL

By HYLTON GREEN.

The great landmark in Imperial College J.C. history last quarter was the Summer School and while admittedly our part was only that of host-cum-handy-man while G.K. and his staff did all the real work nevertheless we like to think that it was in part our School. Did I say *all* the work?—perhaps the judoka who slowly rose from the mat commenting; "And to think I'm doing this for *Fun!*" will not agree—but you know what I mean.

Early on the Sunday morning (well—fairly early) some few club members more mad than the rest set about turning the gymnasium into a dojo fit for the occasion. Brooms and brushes were wielded with an energy which was all the more surprising since the British Weather, in typical cussedness, had chosen that day to start its Summer—a Summer which lasted exactly the length of the School—a possibly flattering but nevertheless unwelcome attention from the Gods (or is it Whitehall nowadays?). One possibly significant omen was that on moving one set of lockers there were found, chalked on the wall behind, the inspiring words "Coffins provided free". Finally the mats were laid—three mats, each the size of one of the Budokwai mats, all but covering the entire floor—a glorious sight which made us wish that the gym. could remain like that forever after.

On Monday the real work began. As soon after the published starting time as enough students had found the way, G. K. started on "Beginners' Week". By this title he meant that he "only" dealt with principles and throws and not counters and counter-counters as well; but even so everyone, even the instructors, seemed to find ample material for practice; and some at least began to wonder whatever the advanced week would be like. With such careful and detailed instruction there was a very good chance that something would be gained by everyone and this proved to be so at the grading held on the Friday evening for those who were unable to attend the second week.

Apart from such measurable attainments the Beginners' Week can share equally with the Advanced Week the distinction of having made quite an impression on what remained of the College during Vacation. In the first place they drank the bar dry (owing to an oversight in not having warned the barman that such a swarm of thirsty guests was about to descend on him) which in itself was a minor crisis. Then their breakfalls made the usually peaceful lounge below sound more like a battlefield—it even startled me the first time I heard it. And, of course, it was quite a common sight to see a little knot of slightly startled and puzzled spectators round the door. A few college members were even shaken out of their disinterested apathy so far as to ask what it was all about and how it was done.

During the evenings we were treated to most interesting talks by G. K. on such all-important subjects as stance and tanden and the use of little fingers and toes—the highlight of the course being the talk on tanden with the ensuing scientific explanation by Dr. Feldenkrais while G. K. squatted cross-legged on the floor growing and shrinking to order. Such was the close attention commanded at all times by G. K. and so artistic and persuasive were his movements that it was common to find oneself unconsciously performing the action under consideration; and on one occasion—when Yoko Sutemi was the subject—I suddenly realised that the whole class, myself included, was swaying together like the traditional field of corn in a wind—I wonder how many knew they were doing it?

Praise and thanks are due here, to the rest of the staff, who gave so freely and good-naturedly of their holidays, their energy, and their accumulated wisdom: to Charlie Palmer—in a brand new black belt—who demonstrated balance, efficiency, and spirit in combat so effectively: to Fred Kauert—that genial giant whom mere mortals cannot fight at both ends at once—who impressed even G. K. with the perplexed way in which he studied each movement demonstrated as if he had never seen the like before and yet who knew and could teach so much when it came to practice: to Charlie Grant—who might be the left-overs after Fred was made—who earned the

distinction of being (almost) always first in and last out and never late ; and who never seemed to tire or ceased to give a worthy and cheerful account of himself. And thank you, too, to all those other Dans who came to give additional practice in the evenings and who will forgive me, I hope, if I do not mention them all individually.

Needless to say the two weeks sped all too swiftly by and suddenly it was Friday again—there was a grading—there was a final supper at a Chinese restaurant which ended so late that I had to enter my hotel via the window—there was a small working party to take up the mats next morning and clean the floors and the place was back to normal leaving only an empty feeling and regret that, but for a resolve to do better judo in future, it was all, suddenly, completely over.

Postscript (*from an anonymous participant to G. K.*) : " From a distance I admired your skill, your patience, your smile. Most of the Black Belts seemed to have got a little of the " something " that you or Judo has. How well worthwhile it all seems."

BOOKS ON JUDO

Official Judo Year Book (in French). Editors' Headquarters, 43, rue de Clichy, Paris, 9e. Price, £1 1s. 0d. or 900 francs.

This monumental work, published under the auspices of the French Judo Federation, is a labour of love by French judoka, and will be of the greatest service to the development of international Judo. Here are gathered together in one fat volume particulars of most of the principal Judo clubs in the world. It is sad that post-war difficulties have made it impossible to include much recent information about Judo in Japan and that little is known about Eastern Europe but it is to be hoped that it may be possible to fill these gaps in later issues. The indomitable editors apparently look forward to future editions in four languages, English, German, Spanish and French, and invite the help of English judoka in translating, and contributing reports, articles and photographs.

The Year Book is a most impressive record of the recent development of Judo in the western world, especially in France with 50 clubs and schools and a well-developed national organisation. English judoka will learn with surprise and pleasure of the rapid development of Judo in the Argentine where there are a number of Japanese teachers in the Dan grades. A good picture is given of Judo in Britain with particulars of the Budokwai and many of the affiliated clubs and a list of names and addresses of Judoka in the Dan and 1st Kyu grades.

There are also articles on the history and principles of Judo illustrated by excellent photographs from the Kodokan, and French translations of a number of articles from the Budokwai Bulletin

including several by G. K. and E. J. Harrison (whose sayings are also quoted at the foot of the pages), Country Cousin's Visit to the Budokwai and "Reflexions on Feet" by Kheir-Pedis. This is indeed the sincerest form of flattery.

Our French colleagues deserve our warmest congratulations on their achievement and best wishes for a successful sequel.

E. R. S.

YOGA

By J. McKENNA.

(Continued from the last Bulletin.)

It is proposed in the present article to discuss that part of Yoga which is perhaps best known to all students of the subject—I refer to Hatha Yog-a, the study and practice of the "Asanas".

Asana is any easy and comfortable seat, pose, or posture. Specialists in this branch are able to carry out the various exercises with amazing grace and finish. The physical object of many of the poses is to keep the brain supplied with blood. On account of the human species walking upright gravity does not send the blood to the brain and the heart pumps up a reduced quantity through the carotid arteries. The outflow is through the jugular veins, which are larger and take off more than the carotid can send up with ease. The heart thus has demands made upon it that it cannot adequately fulfil and it is here that Yoga comes to the rescue by proposing the obvious remedy :—"To put the student standing on his head." But this is only one of many important exercises amongst which are the re-education of the abdominal muscles, buttocks and lumbar, also systems for stimulating the spine and lungs. Yogic physical culture is only a means to an end, and not an end in itself. Therefore undue importance should not be attached to this particular section of Yoga to the gross neglect of the others. The best known Asanas are about 20 in number and can be successfully practised without the aid of a teacher. They should all be performed on an empty stomach. It is wrong to assume that these exercises can be practised successfully only by Indians. Yoga-Asanas can be practised and are intended not only for India and the Indians but for the whole world and humanity at large.

As with Judo, so with Yoga there are many misconceptions and I think it should be mentioned at this point that the study of Yoga is not advocated so that we Europeans may be able to perform the Indian rope-trick or any other abnormal practices. The Hatha branch of Yoga has been somewhat exploited by the lower fakir class with the result that having contented themselves by obtaining control of some of the involuntary muscles of the body they have acquired the ability to perform certain abnormal "tricks" which they exhibit to amuse and entertain visitors.

Therefore when one hears of amazing feats of this type the report should be received with a large amount of reserve. It is not possible in an article of this description to give a detailed account of the various Asanas because many photographic plates would be required but I would mention that 2 books may be purchased—both of which contain very ample instructions as to how to proceed. I refer to “Practical Lessons in Yoga” by Swami Sivananda and “The Yogic Asanas by V. G. Rele.

It will be found that the exercises detailed are amongst the best known for reducing fat, for the improvement of digestion and for curing constipation. They do not cause a rise of blood pressure, on the contrary they lower it if high. Additionally they possess the welcome faculty of making the spine flexible, the body elastic and prevent premature ageing. Above all they make the mind alert, improve concentration and help to maintain a buoyancy of spirit. It is hoped in future articles to discuss Raja Yoga, Bhakti-Yoga and Jnana Yoga.

(To be continued.)

EUROPEAN JUDO UNION : CONSTITUTION

1. TITLE. The name of the Union is “European Judo Union”.
2. OBJECTS.
 - (a) To link together the Judo movements in Europe and to strengthen and encourage them.
 - (b) To set up an international code and standard of Judo.
 - (c) To establish uniform Grading standards.
 - (d) To establish international conditions and rules for contests.
 - (e) To set up a Judo Council to advise and arbitrate on problems pertaining to Judo.
 - (f) To organise ways and means for the expansion and development of the study and knowledge of Judo.
3. MEMBERSHIP.
 - (a) Membership of the Union is open to organised national bodies of amateur Judo Clubs. Only one body may represent a country.
 - (b) Every amateur Club is entitled to vote in electing its national representative and two proxies, each year. One representative shall have one vote. One person may not represent more than two countries besides his own.
 - (c) An amateur Club is one :
 - (i) which is run for no individual gain ;
 - (ii) whose committee is elected by the members
 - (iii) whose professional teacher (if any) is excluded from voting or holding office ;
 - (iv) which confers grades only for merit, and holds exhibitions for no individual gain ;
 - (v) which conforms to the Judo traditions in not cheapening or degrading the Art.
 - (d) Application for membership is to be made to the Chairman of the Union ; and such application to be presented by him to the Annual General Meeting.
 - (e) The resignation of a member comes into effect after written notification is received by the Chairman.
 - (f) The Union has power to expel, or suspend, Members for breaches of the Constitution, the member to be given an opportunity of stating his case.

4. BUSINESS MANAGEMENT.

(a) The business management of the Union, and appointment of its representatives, its secretary and treasurer, rests with the Chairman, who is elected each year at the Annual Meeting. The Meeting also elects a Vice-Chairman.

(b) A Council of Judo specialists is elected by the Annual Conference to assist the Chairman and to arbitrate on problems relating to Judo.

5. SUBSCRIPTION.

(a) Each member pays yearly, in advance, the equivalent of Five Pounds to the Treasurer, and any balance at the end of the year is handed over to the new Treasurer.

(b) At the ordinary Annual General Meeting, two auditors are elected for the year, who have the right and duty to watch over the finances, and to report to the Union at the Annual Meeting.

6. MEETINGS.

(a) The Chairman calls at least one ordinary Meeting of the members yearly, notice of which shall be sent to all members in writing two months before the Meeting, and the Agenda one month before the Meeting.

(b) The Chairman, or Vice-Chairman, conducts the Annual Meeting, and the Secretary writes the Minutes. One half of the members shall form a quorum.

(c) Voting shall be on a simple majority basis: each member shall have one vote; authorised proxies may vote.

(d) The Chairman must call an extraordinary Meeting at the instance of one quarter of the members.

7. BUSINESS YEAR.

The business year to run from October 1st to September 30th.

8. ALTERATIONS TO CONSTITUTION.

This Constitution may be altered by a simple majority at the next General Meeting after July 28th, 1948, and by a two-thirds majority after that.

FAMILY AFFAIRS

SOUTH LONDON JUDO SOCIETY.

"The last three months have seen the club premises closed for alteration and no practice but the attendance has been encouragingly

large for the purpose of work. Thanks are particularly due to John Chaplin, who has supervised most of the jobs and it has been known for work to continue until 2 o'clock in the morning. So many others have also assisted that a list of names is impossible but our most sincere thanks are due to them all.

"The club reopened for practice



on Monday, 9th August, and has continued since although the builders and members are continuing to complete various jobs—but the new mats are down and we shall be pleased to see members from any club if they feel inclined to come along for practice. A re-opening demonstration will be held immediately the work is completed.

"From September 13th to 18th is Lambeth Civic Week and at the request of the Public Relations Officer of the Council the club is taking a leading part. The premises at St. Oswald's Place will be open to the public during practice hours and open air shows will take place in Vauxhall Park. This is a very busy week for the club for on Wednesday, September 15th, we take part in the Osram Club's display and on Friday 17th we visit Aldershot for a display for the Royal Artillery.

"The postponed grading contests will be held in the middle of October.

"During August, George Chew and John Chaplin spent two very enjoyable and tiring weeks touring Holland at the request of the Judokwai-Nederland. Most of the visit was spent instructing at the various Dutch clubs.

"Congratulations to Bob Scala who was graded up to 1st Kyu 'on the field' immediately after his contest in the final of the inter-club championship at the recent National Tournament. Bob is now back in Italy dealing with the local Judoka after having returned specially to assist the South London team to victory in the final.

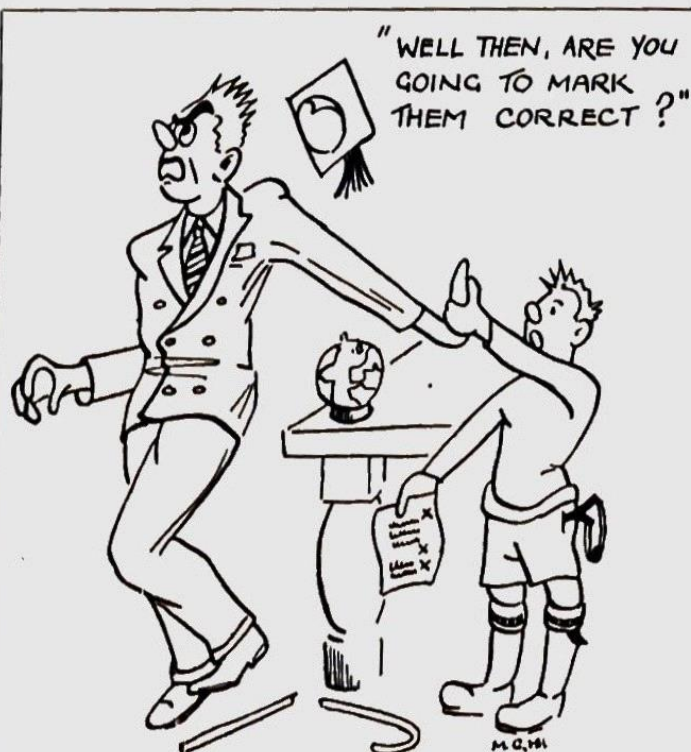
"For the benefit of those who may be considering paying us a visit our hours of opening now appear on the back cover."

" KYU."

OSRAM-G.E.C. SOCIAL AND ATHLETIC CLUB.

"At last the Club is getting under way, after cutting through whole jungles of red tape, and working very hard to convince the Authorities that Judo is *not* a specially violent form of all-in wrestling.

"At recent gradings we obtained one 5th Kyu and one 6th, and feel very proud of ourselves in consequence. Better still, G. K. obtained us the services of Mr. E. H. Mossom as instructor, and his cheery personality and



skilful expositions have given a terrific boost to members' enthusiasm. Soon we hope to have a whole Dojo-full of official white belts.

"G. K. has very kindly undertaken to organise a Display for us on September 15th, including such features as inter-club matches, demonstrations of the Katas, Fred Kauert, Cheerful Charlie Grant, Old Uncle Ted Mossom an' all. Seriously, we expect this to be the real turning point in our fortunes, and are going all-out with advance publicity.

"Self-defence still rears its ugly head, and a surprisingly large number of misguided members prefer to court death or disablement under our pet, but untamable, Commando Bob ("I slay Black Belts") Avis. This ferocious friend of ours has recently had two goes at 'doing' the Dan grades, but unfortunately was smitten both times with an attack of vertigo which ruined his sense of balance. We still hope to convert him to Judo one day.

"Readers are reminded that our Dojo hours appear on the back cover, and that we are always glad to welcome visitors at these times."
C. M. CADE.

MERSEYSIDE JUDO SOCIETY.

"Merseyside Judo Society reports that two of their members gave a Judo display on behalf of Central Council of Physical Recreation during Liverpool Sports Week. The scene of action was the Car Park in Church Street, Liverpool, and an exceptionally large crowd had gathered around the raised platform during the lunch hour awaiting the commencement of proceedings at 1 p.m.

"Although the display was exceedingly well received the performers were somewhat glad when finality was reached on account of there being 'no mats'. Someone unfortunately had overlooked this very necessary part of the equipment."

J. McKENNA.

JUDOKWAI-BRISTOL.

The Judokwai-Bristol held a Summer School from the 12th—17th July. Mr. C. Jacobs (1st Dan) attended from the Budokwai and the following extracts from his report are of special interest.

"There were twelve members present, most of them already on the mats, literally flying about by self-induced breakfalls. This impressive sight heartened and sustained me for the few minutes I was occupied changing into kit.

"The School opened by my taking each member in turn for a two to three minute practice with a view to gauging the general standard of skill. This proved to be very poor indeed, and manifested a complete ignorance of the principles of balance and body-mechanism.

"The class met every evening (practically full strength throughout) from 7—9.30 p.m., and in addition three or four members who had the time available, prevailed on me to attend in the mornings from 11 a.m. —1 p.m. I managed to survive by doing a lot of talking.

"On successive evenings we dealt with various trips and throws, always in an analytical manner, showing how the principles of balance and body-mechanism applied in each case. It was demonstrated that, in essence, Judo was really very simple, and required only a few years constant and thoughtful practice to arrive at an appreciation of what it was all about.

"On Thursday, the night preceding the Contests, I again undertook a short practice with each member and found a marked improvement throughout. Most of them had far better posture than on the Monday, they moved about more easily and their attempts to throw, etc., were certainly more deliberate. (Of course, I cannot rule out the possibility that they had been kidding me on the first occasion!)

"Friday evening was devoted to Contests, conducted strictly in accordance with the Rules.

"To sum up, they are, in my opinion, a fine group of fellows, all keen as mustard. They all show excellent spirit and enthusiasm. With Budokwai facilities for instruction and guidance they would yield a wonderful response."

KATHO-RYU JUDO CLUB.

"Our small club is doing well at present although only from the men's side as the class which we opened for girls only resulted in 2 and enquires from 2 more.

"Still we opened at a bad time in Summer and we hope to start again in September. However the men's section keep going irrespective of weather.

"Please give our sincere regards to all at the Budokwai and if all goes well we hope to send more down for grading soon."

C. W. CARTER.

The *Katho Ryu* also point out that there is a fallacy connected with Judo which needs refuting. "Judo experts are prone to suggest that their art makes a person invulnerable to assault. However if approached from behind one dark night and smartly tapped over the head with a beer bottle (empty) it is improbable that the Judoka's knowledge would enable him to emerge victorious."

KETTERING AND DISTRICT JUDO CLUB.

"We've decided to change our club's name from Ju-Jitsu to the more worthy one of Judo. It had to be the former at first, as the

locals here wouldn't have understood the word Judo. However, the gospel of Judo is gradually being spread.

"We've put on three shows since the last publication, and have two more to follow, one on re-opening night, and the other on the stage of one of our cinemas here.

"Messrs. Dominy and Bell kindly came and helped us out with our first show. Unfortunately, G. K. was unable to be present, but we hope to lure him up in the near future.

Despite a large stone lying under the tarpaulin at our first show, and the dagger quivering in the ground about six inches from Michael Bell's feet, all went well.

"I've converted my front room into a dojo, and after the show, our two above-mentioned friends gave us instruction. One outstanding thing they taught us was how to hammer my floor boards down without using a hammer.

"We actually got graded, although I think Eric and Michael couldn't understand all our throws (neither can we sometimes). However, we benefited greatly by their instruction, and hope to see them up here again.

"When we open on the 1st September I'm expecting a bumper crowd.

"Best of luck to all other Judoka (especially the suffering type)."
13TH KYU.

MANCHESTER Y.M.C.A. JUDO CLUB.

The Manchester Y.M.C.A. Judo Club sent a lively report of their General Meeting.

"The lecture opened with posture, *e.g.*, 'Correct stance is vital.' Methods of breaking an opponent's balance. Then followed the origin of 'Judo' and various methods of different schools.

"The meeting was then declared open for suggestions of improving our 'Judo'. There does not seem to be many Derek Jones (2nd Kyu) . . . has now given us a good method of getting some additional practise; if you are walking along the street, and a person is coming along towards you, think in your mind how you would tackle him if he attacked you—and what throw you would use against him in the hope, or on the off chance he really does.

"The subject has now turned to the 'Master' of all masters—G. K., Derek and Stan (our Hon. Sec., 5th Kyu) doing the talking between them, the question being of course, how to throw him; which, of course, no one can; but the general idea is to try at least. . .

"Breaking the fall has now appeared in the discussion. We have gone back to last Friday night, when Stan nearly put the

Rugger Player's 'light' out, and how his heart went down to his boots because he thought he had killed him ; but unfortunately he had not.

" Back to G.K., again and brute strength, at which Stan and Derek gave a demonstration for the benefit of new members—the bully holding his victim up by his lapels (the victim's of course.)

" Derek now says that you cannot learn in six easy lessons. The meeting is about to be closed"

H. K. BLONDON.

COMMANDOKWAI.

" Our activities have been varied and many. The abolition of Close-combat and the introduction of Judo into the service has been our greatest achievement. Judo is now recognised as part of a Royal Marine's training. During the Easter period we gave displays and demonstrations for Plymouth Navy Week which included three shows a day to quite a large audience. The crowds seemed very impressed and our efforts were not therefore 'fruitless'. Boy Scouts, the Air Training Corps and the Cliff Assault Wing at St. Ives have been introduced to the Gentle Art, and some of the larger ships in the Navy, including H.M.S. " Vanguard " have requested our presence aboard for the purpose of introducing and demonstrating Judo to the ships' company, but unfortunately our present commitments prevent us fulfilling these requests. On the 19th August we travel to Deal (R.M. School of P.T.) there to train several P.T.I's. and organise a Judo demonstration to be included in a Tattoo being held in Deal. The P.T.I's. will no doubt visit the Budokwai and make the acquaintance of all concerned for grading purposes, but more details of this later.

" Sgt. Ainsworth is no longer with us, having been drafted to Portsmouth of his own accord for preliminary 'Frogman' training. It is quite likely that Sgt. Ainsworth will further the Judo movement in that part of the British Isles, especially as his duties as a 'Frogman' will prevent him returning here.

" Our cordial invitation to all who pass this way still stands, meanwhile, good luck to all Judoka wherever they may be, from the Commandokwai."

T. ROUTLEY.

UNION DES SPORTS DE COMBAT.

The Union des Sports de Combat reports that the Club has now about 200 members including three Black Belts and three Brown Belts who hope to win their black belts next season. There are four instructors whose grades are 1st Kyu, and 1st, 2nd and 3rd Dan.

GRADING RESULTS

INDIVIDUAL MEMBERS.
19th June, 1948.
M. LAMOTTE (France) 2nd DAN
CLIFFORD COOK 3rd KYU

KETTERING JU-JITSU CLUB.
19th June, 1948.
M. SUMPTER 5th KYU
J. BOTTOMLEY 5th "
C. FRANCIS 6th "
W. MORTON 6th "
P. ROBERTS 6th "
A. SOLESBURY 6th "
L. YORK 6th "
D. MASON (Miss) 6th "

COMMANDOKWAI.
(ROYAL MARINES).
25th July, 1948.
F. POTTS 5th KYU
F. FURRESS 5th "

MANCHESTER UNIV.
JUDO CLUB.
2nd July, 1948.
D. JONES 2nd KYU

SOUTH LONDON JUDO
SOCIETY.
12th July, 1948.
J. L. FIRMAN 5th KYU

BUDOKWAI.
12th—14th July, 1948.
C. PALMER 1st DAN
K. GRUNDY 1st "
A. K. TAMON 1st "
H. LEGGE 1st "
W. GRUNDY 1st "

D. BURR 1st KYU
D. L. PEARSON 1st "
J. GREGORY 2nd "
D. G. WOODROW 2nd "
H. GREEN 2nd "
Y. PAROUTY 2nd "
M. GREGORY 2nd "
L. PAPALOIZOU 2nd "
R. BLOWER 3rd "
E. V. POTTON 3rd "
S. B. HARRIS 3rd "
H. KNIGHT 3rd "
J. A. DYER 4th "
H. A. CLOUTER 4th "
B. COHEN 4th "
H. G. SOAMES 4th "
A. MOORSHEAD 4th "
A. J. IETTER 4th "
P. D. TREWIN 5th "
R. F. V. RUTTER 5th "
B. JIFF 5th "

M. SILVER 5th KYU
E. GOLD 5th "
J. EVE 5th "
G. GRIFFITH 5th "
C. LEONARD 5th "
J. D. EVANS 5th "
D. GOLDSTUN 5th "
D. BECKETT 5th "
S. G. FISACKERLY 5th "
W. McCLAVIN 5th "
P. KEMPNER 6th "
H. LEWIS 6th "
R. EVANS 6th "
E. WOODS 6th "
J. SCOTT 6th "
J. McCLAVIN 6th "
C. F. McGRA'NE 6th "
H. N. CUTNER 6th "
J. G. SIDON 6th "
P. PAVSCH 6th "
C. M. CADE 6th "
C. C. CLOGTON 6th "

WARWICK JUDO CLUB.
12th—14th July, 1948.
A. HAYTH 1st KYU
D. SEADELL 1st "
P. GREGGS 6th "

METROPOLITAN POLICE
JUDO CLUB.
12th—14th July, 1948.

F. WHEELER 2nd KYU

JUDOKWAI, BRISTOL.
16th July, 1948.

F. DAW 2nd KYU
D. TARRING 2nd "
E. T. BEACH 3rd "
G. R. CHILES 3rd "
A. MELHUISE 3rd "
D. L. PRICE 3rd "
R. TAYLOR 3rd "
T. FLEMING 4th "
P. MASOLI 4th "
M. CURTIS 6th "

JUDOKWAI-NEDERLAND
17th July, 1948.

H. THIEME 1st KYU

IMPERIAL COLLEGE UNION
VACATION SCHOOL.
19th—30th July, 1948.

AUSTRIA JUDO CLUB.
F. R. NIMFUHR 2nd DAN

FRANCE.
A. BAUDOUX 1st KYU

NEDERLAND JUDO ASS.
M. SCHUTTE (Jnr.) 3rd KYU

BUDOKWAI.
A. HEZZLEWOOD 1st KYU
A. MURRAY 2nd "
J. GOSSELIN 2nd "
A. G. HENDERSON (Miss) 3rd "
P. LEIGH 4th "
G. I. COMBER 5th "
D. K. MORTIMER 5th "
A. H. NIGHTINGALE 5th "
J. CLENDENIN 5th "
I. DENHEL (Miss) 5th "
J. J. SIDON 5th "
J. ROSE 6th "
L. G. SUTTON 6th "
R. MANN (Miss) 6th "

EALING JUDO CLUB.
G. GLEESON 1st KYU

OSRAM JUDO CLUB.
C. M. CADE 5th KYU

BIRMINGHAM B.A.I.
JUDO CLUB.
R. JAGO 1st DAN

WOLVERHAMPTON.
D. V. HOLLAND 6th KYU

LEEDS.
W. NICHOLAS 5th KYU
C. WATERHOUSE 5th "
G. HARPER 6th "
E. DIXON 6th "

YORKSHIRE.
P. B. BRINDLEY 4th KYU

HUDDERSFIELD.
P. HAY 6th KYU

KEIDOKWAI-BLACKPOOL.
F. BOOTH 2nd KYU

LIVERPOOL UNIVERSITY
JUDO CLUB.
J. BALL (Miss) 4th KYU

RAFFLES JUDOKWAI.
20th August, 1948.

LIEW YIN SOON 4th KYU
POH KIM GUAN 4th "
TAN HWEI HOCK 4th "
CHAN KWEE CHUA 5th "
CHARLES BONG 5th "
CHEW BENG SUM 5th "
LEE SECK CHIANG 5th "
LOO SIEW POH 5th "
MOK CHEK TONG 5th "
CHANDRAN K.U. 6th "
LUM AH TIM 6th "
TAN PECK SOO 6th "

JUDO AND ART

By D. MANN.

All types of human activity can be split into positive and negative classifications.

The Positive can be roughly divided up under four main headings.

These are :

Speculation (Philosophical)
Investigation (Scientific)
Creation (Arts, crafts, manufactures)
Unification (Religious).

Under these major headings (which considerably overlap each other) we have a large number of sub-headings—some of which appear under two or more of the main headings.

The Negative can be split into two :

Conflict, due to apparent incompatibles, having to occupy the same position of space and time.

Destruction. A necessary removal of the old, to make way for the new.

We have dealt with the relationship of Judo and Philosophy in an earlier number. We will now consider Judo and Art.

The little knowledge we possess of Art has convinced us that it has many basic principles in common with Judo.

As far as we can discover, all artists and critics seem to agree that pure art should be creative, revealing and self-expressive. The differences as to what should be created or revealed seem to be the point on which each period, each school and each artist vigorously differ.

To the best understanding of a Phillistine, Art should :

(1) Bring new forms, harmonies, etc., into existence and perceive and express new views, combinations, or meanings of old ones.

(2) Provide a means of self expression (both conscious and unconscious) for the artist.

As a means of self expression the artist not only demonstrates his skill in technique, but also his power of critical observation, his creative ability, and his intuitional grasp of the essence of his subject.

Finally, he expresses his emotions and his unconscious mind.

At this point we may remark that all people who smugly reassure themselves that Professor Freud's description of the unconscious mind is far too horrible to be true would be well advised to visit the Exhibition of modern sculpture in Battersea Park.

Having briefly (and probably incorrectly) summarised Art, let us compare points with Judo.

Firstly, all works of Art must be balanced. Balance is the first fundamental of Judo.

All arts possess rhythm : this is especially noticeable in music, poetry and ballet. Judo should have a decidedly rhythmic movement. (Watch G. K.)

A work of art should express the complete harmony of its components. A good Judo throw should demonstrate complete harmony of body movement.

It is in technique that the artist's individuality is most strongly expressed. It is also in technique that the Judo student's efforts are most individualised, as anyone watching the thousand and one methods of attempting the 15 basic throws soon realises. The observer may feel that it is often extremely difficult to determine which of the throws the student is attempting. The spectator at a modern art exhibition often experiences the same puzzlement.

To become a great artist the student needs 1% inspiration and 99% perspiration. The same can be said of achieving a high grade of Judo.

Great artists strongly express in their work the spirit of the period, scene or the sitter or even the fundamentals of human nature. Sometimes they express these things plainly, sometimes symbolically.

The touch of the master is noticed when watching two really high grade Judoka performing the various Katas which demonstrate clearly the movements of Judo throws and their rhythm, or symbolically shew the underlying principles of Judo and life. (Kimeno-Kata.)

The finished products of Judo are the perfected Judo movements—and the Judoka.

Biologists have demonstrated that man and the higher animals have developed from bi-sexual ancestors, and the Jungian psychologists claim that this dual sexuality still exists in the minds of modern people, the Artist being the man whose conscious mind (represented by the masculine principle) has fertilised his unconscious mind (represented by the feminine principle) the offspring being his creative or artistic genius.

The aim of the old samuri who practised Ju-Jitsu was to produce the perfect warrior, *i.e.*, one who possessed the aggressive spirit, strength and agility of a man combined with the submissive cunning of a woman.

The modern Judo ideal is the balanced man, whose intellectual mind is enormously strengthened by having learned to draw upon and make use of powerful instincts and " Logos " of the unconscious.

So, by long and patient practice, the really high grade Judoka achieves a harmoniously balanced body, mind and spirit and becomes himself the highest product of his art.

PET THROWS AND LOCKS

A FAVOURITE LOCK OF THE UNION DES SPORTS DE COMBAT.

By R. SAUVENIERE.

The opportunity for this lock occurs when the opponent attempts to secure a side hold-down.

Grasp his left lapel with your right hand and prevent him from securing your head by pressing your left wrist against his right armpit. (Fig. 1.)

While pushing your opponent forward, slip quickly behind him and clasp his body against your chest. To stop him getting free at this point you can trap his left leg with your left foot.

Seize your opponent's right lapel with your left hand as for a neck lock. At this point it is important to hold the opponent firmly and stop him sliding down with his back on the mat. His back should be resting on your chest or stomach. (Fig. 2.)

To complete the neck lock and make it more efficacious pass your left thigh behind your opponent's head. This usually causes the opponent to tap at once. (If he is still able to resist, take a heavy hammer and dot him one behind the ear. Then hunt for whoever is best at applying Katsu.)



Fig. 1



Fig. 2

THE SCISSORS.

By F. E. LOWELL, New York Dojo.

No matter how long one may play Judo, the thrill of executing a successful throw is always new, particularly when the throw is spectacular. What, then, can be more satisfying than to send an opponent to the mat with a perfect flying scissors?

The scissor throw requires much practice but when thoroughly mastered it is one of the best to use against a man skilled in Judo. To catch a clever opponent in a backward scissors, feint a Harai-goshi, then jump into scissor position just as he braces himself against your forward pull. The scissor motion should coincide exactly with his shift in balance.

The forward scissors is somewhat more difficult to do but is well worth the trouble of learning. A player may be thrown forward after feinting a Cross Hook. As in the previous case the feint brings you into the correct position while your opponent has unwittingly co-operated by shifting his weight. One leg is swung in front of his ankles while the other is brought sharply against the back of his knees. Your roll throws him flat on his face. Falling to this throw is by no means easy, so it goes without saying that the trick should only be done against players who hold the rank of green belt or higher. Needless to say, scissor throws are effective from either side.

Both the above mentioned tricks may be done from mat position. If your opponent is trying to close in, it is often possible to catch his legs in a scissor motion from the ground. The nature and direction of his movements will determine which one to apply.

A well-timed flying scissors is ideal for self-defence. The element of surprise makes it particularly effective against an armed hoodlum or bully. Last but not least, my favourite trick combines all the principles of Judo in one graceful movement. It should, therefore, be included in any serious practice of Kata.

(Readers may like to compare Mr. Livingstone Learmonth's appreciation of The Scissors Throw in Vol. 3, No. 3.—ED.)

JUDO COMES TO ISOLA

By G. SCALA.

As is the case with many great men, we found on arriving in Italy that our fame had arrived before us; our many proud aunts and uncles had all but signed contracts for us to give an exhibition of "Lotta Giaponese" as it is called out here.

Well, one sunny Sunday afternoon, when all decent people should have been in bed, we found ourselves waiting our cue in the public square of Isola-del-Liri. A boxing show was in progress, and we were on after the third fight.

Two miserable youths standing in front of us had been watching the fights with keen interest, when one said to the other in a very loud voice: "I wonder if the ring will collapse like it did last time?"

The voice of the announcer came over the microphone "—and now, for the first time in Isola-del-Liri an exhibition of Lotta Giaponese, etc., etc." Suddenly everything went black, and when I came to, I was facing dear cousin Arthur in the ring. "Perhaps they won't like it," I thought. "Perhaps they'll boo. Perhaps they'll throw things at us." The announcer finished his little pep talk and we bowed.

On bowing, I found myself gazing at a very hard wooden floor, studded at regular intervals with iron nuts and bolts. It reminded me of an old oak door I had seen in some half-ruined abbey or other in my early childhood.

It was while I was thinking of my happy sheltered childhood days that cousin Arthur grabbed me by the ears and gave me a hip throw. This pleased the good people of Isola immensely and from then on we could do no wrong.

We gave them ten minutes of Randori, followed by a further ten minutes of formal throws and groundwork. Whilst we were wiping the sweat from our brows the daring announcer got reckless and challenged the audience. We got ready to make a hurried exit, but nobody came forth, so instead we bared our teeth and looked fierce (loud clapping from the crowd). Judo had come to Isola-del-Liri.

A couple of days later, when seeing Arthur off for London, I bought a copy of "Corriere dei Sport" and found a very nice write-up

on our little show. Since then, I have been told that two other papers published photos of the great event.

The climax to this little story took place a week or two ago. I was having a shave and the lather boy asked me for an autographed photo of myself (to go with the one he has of Freddie Mills). I always carry a 1,000 or so postcards of myself, in a classical Greek pose, so he was not disappointed. I told him to take great care of it, and he said he would hang it in a place where every member of his household would spend a few quiet moments of meditation before it daily.

P.S.—While the last fight was in progress, the ring collapsed.

THE PELVIS

By D. MANN.

This structure is the bony base of the body. It is also the base of all body movements. Anatomically it consists of a massive bony ring, the interior of which is shaped like a basin and contains the lower abdominal organs.

It is composed of :

The *Sacrum*, a V-shaped bone formed by the fusion of five spinal vertebræ. It owes its name (*i.e.*, The Sacred bone) to the fact that, in classical times, priests used it for sacrificial rites.

The *Innominales* (the nameless bones) are two larger bones on either side of the sacrum, formed by three smaller bones.

The Innominales join each other at the Pubic arch in front. At the back they are "strapped" to the Sacrum by very strong ligaments. This arrangement allows a little "play" at the joints for the purpose of shock absorption and to facilitate parturition. If these joints become rigid, Sciatica and/or Lumbago usually occurs.

The *Coccyx*. Four small bones attached to the Apex of the Sacrum. The human "tail bones", these are extremely painful to fall on.

There are very important and large nerves passing through, or centred in this region. Some of these nerves play an essential part in controlling the domestic work of the body, *i.e.*, regulating the circulation, assisting in the control of the organs and glands.

The Egyptians recognised the importance of the sacral plexus and the desirability of controlling it. They expressed this by the picturesque symbol of a serpent lying coiled at the base of the spine which by appropriate exercises in self control, concentration, etc., was raised through the spinal canal until it reached the third eye (Pineal Gland) in the brain, thereupon this "third eye" was opened and the occult student developed extraordinary mental and psychical

powers. This was symbolised by the Pharaoh's head-dress of the open eye and winged serpent. Modern psychologists are modestly expressing the same thing when they refer to the sublimation of the sex urge.

There are two points the Judo student should observe. Firstly that as the spine is built up on the pelvic base—just as the mast on a sailing ship—and as the large muscles which control the trunk movement are attached to the Pelvis, with which the legs also articulate, all movements of the body are, directly or indirectly, based upon the Pelvis.

Secondly, the Pelvis is just below the body's centre of gravity.

The inferences to be drawn from the foregoing are ; that any movement of the body as a whole must correspond to the movement of the Pelvis, so that the hands must always work with the hips. Further if you can control your opponent's Pelvis you can do as you wish with him.

We may add here that the Pelvis is a very useful fulcrum for throws of the lifting hip variety when the thrower's Pelvis must be below his opponent's (*i.e.*, below his centre of gravity.)

Other ways of balance-breaking and throwing are to :—

(a) shape the body in a single curve and raising the Pelvis by straightening the knees and ankles, thrust to break your opponent's balance backwards, *e.g.*, Internal Reaping.

(b) same posture. Now by lowering Pelvis by thrusting knees forwards break your opponent's balance forwards,

(c) keeping same side, foot, hip and shoulder still, rotate the other side with gradual dropping of hip, as for 1st hand throw. This draws your opponent's forward side through an " inclined plane " circle.

(d) circling the hips in, whilst drawing opponent's arm and shoulder forward, *e.g.*, floating loin throw.

(e) sideways movement of Pelvis.

(f) combinations of the above.

It will be observed that all throws, except *e*, have as their base the circling of the hips, either about a centre between thrower and victim (*a*, *b*, *d*) or a centre at one hip, the other moving around the periphery of the circle (*c*).

For ground work, it should be kept in mind that as the Pelvis is the base of both the body and its gravity centre the Judo man must learn to move his Pelvis freely in all directions and at the same time learn ways to control the movements of his opponent's Pelvis.

To sum up : we consider we are justified in saying that the A of the Judo alphabet is to learn how to move the Pelvis and the B is learning how to work the hands and feet in perfect co-ordination with it.

KIME-NO-KATA

DECISIVE COMBAT FORMS.

Kime-No-Kata is a series of realistic formal demonstrations of attacks and defences. All throws and locks are intended to be decisive as defensive measures, and the majority can safely be practised as a form of sport, but some are beyond the scope of Randori for safety reasons and lack of opportunity, especially ATEMI, the method of delivering blows at the vital nerve centres with the fist, elbow, knee and foot. Therefore these methods are studied and practised in a formal manner, the attack and defence prearranged, which is called KATA. As the forms of attack are endless the methods of defence are also endless. Indeed it is a vast study of its own. The defence against a grip on the wrist alone involves more than 30 methods, for each method is developed to meet a particular case, in the manner of gripping, direction of the opponent's movement, stance and posture.

For the purpose of demonstration, the Budokwai has selected the most common forms of attack and most effective and simple methods of defence. For this reason, the Kata described in the following paragraphs should be known as the KIME-NO-KATA of the Budokwai.

Generally, the parts of attacker and defender are played by the same persons throughout the whole series, but in order to make the demonstration more interesting, we arranged to act the parts alternately.

To start practice, you should study the theory, carefully, gently and slowly. For the effect and training, you should act with expression as real attackers and defenders in the appropriate mental and physical attitudes and movements, keeping watchful eyes on each other.

The partners, A and B, take positions about 15 feet apart. After exchanging bows, A and B advance forward in a normal walking manner and as they pass each other, A suddenly attacks B from behind and attempts to hold him bodily over his arms. Before the hold is tightened, B delivers a blow to A's solar-plexus with his left elbow, sharply turning his body to his left. Then slipping his left leg behind A's rear, throws him with SUKUI-NAGE (Fig. 1, see also Vol. 4, No. 2).

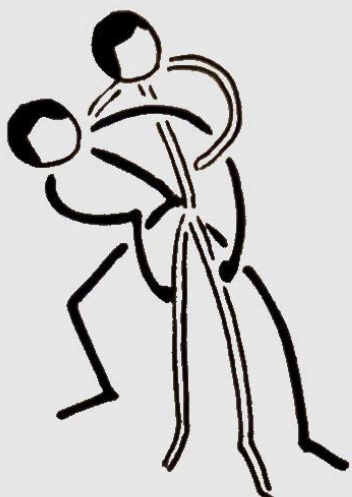


FIG. 1
SUKUI-NAGE

As A stands up, B covers him with a pistol in his right hand. A raises his arms over his head, and at the psychological moment, drops his left hand, grips the wrist of B's armed hand from the top, the thumb turned towards his own body. At the same time, pivoting on his left toes, A turns his body to his right, describing a semi-circle